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If there is one loss which a lover of the Elizabethans must regret, it is the disappearance (the words seem to imply even within Heywood's own lifetime) of his "Lives of all the Poets Moderne and Forreigne." Much would have been merely a repetition of received opinions on the classics. But Heywood would have made an admirable chronicler of the drama, as any one who has read his pleasantly garrulous prose works knows. He was familiar with all the playwrights from 1596 till 1642, besides possessing trustworthy information about those who had died before he came to London. He was himself an actor for many years and in several companies. He was both a scholar and a publicist, with unexampled opportunities for acquiring the necessary facts: his association with the court as a minor laureate, his duties as a city poet, his residence at Cambridge, his hack-work for the stationers and the theatrical managers, his thorough knowledge of the stage and of dramas (he is constantly quoting or absorbing into his own plays the phrases of others), his complete acquaintance with the town, reputable and disreputable, a combination of qualifications which none of his contemporaries had, must have resulted in a book unique in literary history. The loss of Heywood's promised reply to Prynne we can bear with more composure. One such work as *Histrion-Mastix* is enough for any language.

Such, in brief, is Heywood's contribution to criticism. If there is little in it that is original, yet as the work of the most typical Elizabethan, though not one of the greatest, it helps us, by its very crudity and lack of system and by the discrepancy between theory and practice, to understand better the dispensation under which Shakespeare and his fellows were working.

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## STANZA-CONNECTION IN THE *FAIRY QUEEN*

John Hughes, in his Queen Anne edition of Spenser (1715) points to what would seem an obvious disadvantage of the Spenserian stanza. "The same Measure," he says, "closed always by a full Stop, in the same Place, by which every Stanza is made as it were a distinct Paragraph, grows tiresome by continual Repeti-

tion, and frequently breaks the sense, when it ought to be carry'd on without Interruption."

Thomas Warton and other later critics have repeated the same charge of Procrustean monotony; and this danger would seem so logically inevitable in the employment of Spenser's highly artificial stanza throughout a long narrative that it becomes important to ask why reasonably sympathetic readers actually feel so seldom any serious inconsecutiveness or choppiness in the poem's flow.

There are at least four devices, all deserving further study, by which Spenser solders together his stanzas and minimizes the jar occasioned by the final alexandrine:—

(I) One is the running over of the rime from one stanza into the next, the 'c' rime of one stanza becoming the 'a' or 'b' rime of the following (*e. g.*, II, i, 20-21; IV, x, 42-43; V, x, 31-32).

(II) Another is the employment of recurrent lines, as frequently in Marlowe's *Tamburlaine*. Thus in I, v, 8 and 9 the first lines are identical: "So th' one for wrong, the other striues for right." Stanzas 16 and 17 of III, xi, are linked by virtual identity between the first line of the one and the last line of the other: "What boots it plaine, that cannot be redrest"—"What boots it then to plaine, that cannot be redrest?" And in V, iv, identical alexandrines close stanzas 17 and 18: "That what the sea vnto you sent, your owne should seeme."

(III) A yet more frequent expedient for preventing consecutive stanzas from breaking apart is Spenser's marked predilection for beginning stanzas with relatives and close-binding conjunctions. Even though the sentence comes to a definite and final close with the alexandrine, the poet prefers to begin the next line with a *Who* or *Which* rather than a personal pronoun or proper name, or else with some connective like *And*, *While*, *Where*.

(IV) The fourth device is the most interesting and subtle. It consists in carrying over important words from the alexandrine into the first line of the next stanza and there ringing harmonious changes upon them. To the unifying effect thus achieved is here added a musical beauty largely due to the difference of measure between hexameter and pentameter, which always suggests to me Milton's reference to

many a winding bout  
Of linked sweetness long drawn out.

That Spenser's particular grace in this fashion was generally, though very cloudily, recognized in Milton's time is evidenced by R. C.'s preface to *The Chast and Lost Lovers* by William Bosworth, first printed in 1651. Bosworth occasionally indulges in such repetitious puerilities as the following,

Down by which brook there sat a little lad,  
A little lad nam'd Epimenides.

In his defence his posthumous introducer, R. C., says:

"His making the end of one verse to be the frequent beginning of the other, (besides the art of the trope) was the labour and delight of Mr. Edmund Spenser, whom Sir Walt. Raleigh and Sir Kenelm Digby were used to call the English Virgil, and indeed Virgil himself did often use it, and in my opinion with a greater grace, making the last word only of his verse to be the beginning of the verse following, as

Sequitur pulcherrimus Astur,

Astur equo fidens, et versicoloribus armis. [*Aeneid* x, 180.f.]

Virgil hath nothing more usual than this graceful way of repetition, as those who are most conversant with him can readily witness with me."

That Spenser got from Vergil his first hint for this useful means of combining stanzas is most likely, but he developed his manner of repetition in ways far more varied and effective (despite Mr. R. C.) than anything that I have observed in the *Aeneid*—as indeed his need of effective variety was much greater than Vergil's.

Only relatively seldom does Spenser employ the strict Vergilian form of repetition, echoing the last word or two of the alexandrine at the opening of the next line; *e. g.* (I, iv, 8-9):

As enuyng her selfe, that too exceeding shone.  
Exceeding shone, like *Phoebus* fairest childe.

I count in the entire *Fairy Queen* fourteen other examples of this form of stanza connection. (I, xi, 20-21, 50-51; xii, 23-24; II, v, 26-27; (?)viii, 20-21; ix, 7-8; III, i, 20-21; ii, 7-8; IV, i, 31-32; iii, 21-22; (?)v, 5-6; (?)vii, 18-19; VI, v, 16-17; x, 26-27.)

In three other, more definitely Spenserian ways, repetition is employed as a means of stanza connection:—

(a) Occasionally the last word or words of the alexandrine recur, not at the beginning, but at the end of the next line; thus (I, v, 10-11):

To after-send his foe, that him may ouertake?  
Goe caytiue Elfe, him quickly ouertake.

or (III, v, 8-9):

Yet she loues none but one, that *Marinell* is hight.  
A Sea-nymphes sonne, that *Marinell* is hight,  
Of my deare Dame is loued dearly well.

In the second example the repetition is also of the character of type 'c,' described below. Type 'a' is found with a variation in IV, vi, 36-37:

But no where could her find, nor tydings of her heare.  
When *Scudamour* those heauie tydings heard.

(b) Words from the beginning of the alexandrine are repeated, usually with a turn of thought, in the next line; *e. g.*, I, iv, 34-35:

How many mischieues should ensue his heedless hast.  
Full many mischiefes follow cruell *Wrath*.

or, II, x, 3-4:

Thy name, O soueraine Queene, to blazon farre away.  
Thy name, O soueraine Queene, thy realme and race.

or, VI, x, 11-12:

All raunged in a ring, and dauncing in delight.  
All they without were raunged in a ring.

Other examples of this type are I, xii, 21-22; II, iv, 34-35; vii, 57-58; ix, 46-47; III, ii, 16-17; (?)iv, 29-30; vi, 26-27, 39-40; viii, 7-8; x, 53-54; IV, iii, 12-13, 42-43; v, 42-43; xii, 2-3; V, iv, 13-14; v, 32-33; (?)VII, vi, 14-15.

(c) The last and most common, as well as most effective, type of repetition occurs where the concluding words of the alexandrine are not simply echoed, but applied, elaborated, and played upon throughout the opening verse of the next stanza; *e. g.*, I, ii, 44-45:

Then turning to his Lady, dead with feare her found.  
Her seeming dead he found with feigned feare.

II, i, 8-9:

Vouchsafe to stay your steed for humble misers sake.  
He stayd his steed for humble misers sake.

IV, ii, 35-36:

And wondrous chaste of life, yet lou'd of Knights and Lords.  
Full many Lords, and many Knights her loued.

V, xi, 13-14:

And with his mortal steel quite through the body strooke.  
Through all three bodies he him strooke attonce.

Other examples are I, iv, 2-3, 9-10; vii, 34-35; ix, 43-44; xi, 11-12; II, i, 20-21, 53-54; ii, 29-30; xi, 26-27; xii, 51-52; III (Introductory stanzas), 1-2; ii, 43-44; v, 25-26; 45-46; vii, 47-48; viii, 36-37; 39-40, 41-42; xi, 9-10, 10-11; xii, 28-29, 38-39; IV, v, 30-31; vi, 14-15; ix, 17-18; V, i, 6-7, 8-9; ix, 23-24; x, 3-4; VI, viii, 15-16; (?)x, 25-26; xii, 36-37.

Some interesting results appear when one counts the total number of instances of this use of repetition to connect stanzas in the first three books of the *Fairy Queen* and in the last three. I find forty-eight examples in Books I-III as against twenty-six in Books IV-VI. Book III has many more than any other, namely twenty-two—nearly as many as are found in the whole of the last three books. Book IV has thirteen, as many as are found in either Book I or Book II; Book V has only seven, and Book VI a bare half-dozen. The cantos on Mutability have only one inconspicuous and perhaps unintentional example. It looks as if Spenser made consciously increasing use of the artifice through Book III, and then gradually gave it up as he acquired the uncanny naturalness both of narrative and versification which is so remarkable in the fifth and sixth books.

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## REVIEWS

*Manual de Pronunciación Española.* By T. NAVARRO TOMÁS.  
Madrid: Publicaciones de la "Revista de filología española,"  
1918.

This work appeared in the nick of time, and was hailed with enthusiasm by our Spanish "confrérie." It is now high time that at least an estimate were made as to its usefulness.

Some excellent features may be stated in the beginning. Mr. Navarro Tomás has a very good clear style, and where obscurities